

NEWPORT JAZZ FESTIVAL -
June 30, July 1, 2, 3, 1967 -



FROM TOP ON DOWN: Buddy Tate and Buck Clayton reunited with the Basie band; Budd Johnson guesting with the Newport Jazz All Stars; Don Ellis 'electrifying his audience'; Hozan Yamamoto with the swinging Japanese "Sharps and The Flats". (photos by LK)

record research

THE MAGAZINE OF ISSUE 91
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Label of the month
NORDSKOG, P. 6

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- CATALOG OF WORLD TRANSCRIPTIONS
(1933 to 1963) continued
- WHERE ARE THEY?

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by John Lucas

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fea. Uncle Dave Macon Discog and Biog. by Joe Nicholas; Textile folk record research by Archie Green etc/ etc. (50 CENTS)
JANUARY 1960 - No. 19 (50 CENTS)
fea. fine blues article, "Midnight Special by Mack McCormick; Discog on Columbia Rural drama records by John Edwards, etc.

WHERE ARE THEY NOW?

By Frank Kelly

Lovely GENE TIERNEY is writing a weekly movie-memoir column for her hometown paper, the Houston Post. ROCKY MARCIANO, ex-World heavyweight champ, was reported working on a night club act. Remember DAN SEYMOUR, the announcer of the "Aunt Jenny Stories from Real Life etc." on big time radio network? Today Seymour is doing equally well as prey of the multimillionaire (the biggest of them all?) advertising agency, J. Walter Thompson. Silent and early talky movie stars, BEBE DANIELS and BEN LYONS (Mr. and Mrs. for decades) still have their long popular radio shows from London, England - also have a home in the Antibes. Ex congressman (78 years young) HAMILTON FISH, who in his younger days was listed as Walter Camp's All American Athlete, married Russian born Mrs. Maeie Choubaroff Blackton, widow of a Russian Imperial officer killed in the revolution, still looks healthy and vigorous, has his own hair too, and proves its never too late to get hitched. PIA LINSTROM, lovely daughter of Ingrid Bergman, is an ABC-TV reporter and interviewer over San Francisco's, Channel 7. Not long ago, CHRISTINE KEELER of PROFUMO scandal fame, was reported stripping in a Soho club in England (what happen to Mandy Rice Davies??). LOIS DE FEE, the former 52nd Street Amazon who was married to a midget (she is 6 feet 4), is advertising consultant to the MISS USA and MISS UNIVERSE pageants in Miami, Florida. SAM DONAHUE, has settled down after eight years touring with Stan Kenton, leading the Tommy Dorsey (Memorial) Band and Junior Sinatra shows, to become music director of the New York Playboy Club. He has been married 3 years to Jeannie Thomas of the Jr. Sinatra show. What's Jr. doing now? JESSICA DRAGONETTE, radio singing and recording (Victor, Brunswick) star of light operas, is very much alive in her plush NYC East side apt. Popular pianist GEORGE FEYER, whose records cut in Europe

attracted so much attention that he migrated to the USA, has been playing piano the past several years at Cafe Carlyle in the plush Carlyle which was popular with the late Pres. J.F. Kennedy, his family, and ex-President Harry Truman. CLARE "SHANTY" HOGAN, who sang with Jimmy Dorsey, Johnny Bothwell (once was Mrs. J.B.) and has been secretary for Cy Coleman, recently cut 2 albums (one on MGM label) and did some radio interview shows, etc. CY COLEMAN writes songs for B'way shows, does concerts, cuts discs, etc. PETE PESCE, who was host at Julius' in Greenwich Village, and was at Eddie Condon's for years, was last heard hosting at Al Schacht's (ye ole clown prince of baseball) restaurant which is very popular with baseball players. CHARLIE CARROLL, who drummed with Al Donahue, at Nick's with Miff Mole and Billy Butterfield, nowadays is a Long Island N.Y. realtor. In 1967 THE NEGRO ACTORS GUILD OF AMERICA was 30 years old. Noble Sissle was its founder. On October 1, 1936 its 7 incorporators were Leigh Whipper, Rex Ingraham Ham Tree Harrington, Noble Sissle, Muriel Rahn, William C. Handy and Ada Brown. Leigh Whipper, past president of the organization, actor, showman, promoter - an overall gifted show biz personality - will be 92 this year. His life story in published form would be fabulous. Ingraham, of course, is the famous movie star; Ham Tree was a great comedian (recorded for Brunswick), known as the pocketsized Bert Williams; Sissle, also past president of NAG, still as active as ever with his old team mate, Eubie Blake; William C was the famous W.C.; and Ada Brown was the famous focaliste, show stopper, recording and movie star. WILLIE PEP, ex-pro boxer was recently seen hosting at the Cattleman's NY restaurant. WOODY FANSLER, who blew fine trumpet with Ray Anthony, etc., has been selling a product in So. California. JOHNNY WEISMULLER, ex-Tarzan film star and swimming champ, was seen months ago hosting in Ft. Lauderdale, Florida club. Mrs. GRACE RONGETTI, widow of prop. of "Nicks" in Greenwich Village, NYC, the home of Nickyland, Jazz Music & Sizzling Hot Steaks (Remember?) is reported to have retired in sunny Florida. Where is Jack Russell who used to be the host at Nick. CONRAD JANIS along with his brother Carroll work at their dad's "Sidney Janis" famous art gallery in NYC. Conrad has been very active in the show biz world as an actor (you can see him on some late hour pics on TV from time to time) and as a musician (he gigs with his trombone and an all star aggregation here in the East). Not too long ago his very gifted mother, Harriet Janis, who coordinated with Rudi Blesh on research leading milestone book on ragtime among others, passed away. Sidney was the topic of an illuminating article in the New York Times of January of 1968. NAT HENTOFF, jazz writer of long standing, concentrates quite a bit of his time on heated politico, protest, emancipatory (non-jazz) columns for the exotic, often gay, often witty & informative, Village Voice weekly which roams the newstands from Greenwich Village to the four corners of the earth. Herbert Kurtin of Brooklyn, New York would like to know the whereabouts of 1930's Bluebird recording and radio artist, JIMMY RAY. He was born in Stamford, Conn., but is apparently not living there now. Can any of our readers help locate him for Herbert?

June 1968 was the last month for GEORGE WETTLING and HANK DUNCAN, pioneers par excellence. Who can forget drummer, George during those great jam sets at the Central Plaza and Stuyvesant Casino jazz emporiums... and that wonderful jazz pianist; Hank wailing the smoke out of 'Railroad Man' often playing duo with any visiting dignitary. Why wasn't Hank better represented on recordings? He made so few (and they were gems) as a soloist. See 'Filling In' section for rare photo of Hank.

IT SEEMS JUST LIKE YESTERDAY

JUST A YEAR AGO -
NEWPORT JAZZ FESTIVAL -
June 30, July 1, 2, 3, 1967 -
Number 14 Season



Recollections by Victoria Spivey

First I would like to thank RECORD RESEARCH for giving me the opportunity to report on this Festival. I bet you are saying, "Oh! she's a blues singer. What does she know about jazz and jazz festivals?" Well, sweetie! I'm going to let you in on a teenie little secret. Festivals have been part of my life. Just to digress, if I may please.

I attended my first jazz-blues festival with my older sister back about 1914-15 in Emancipation Park on Darling Avenue in Houston, Texas and Henry Fillmore, a great pianist known as Lazy Daddy and His Jazz Hounds was the great attraction. Henry was from Louisiana, having settled in Houston. This was way before Mamie Smith and her Jazz Hounds. Just like festivals of today people came from Tennessee, Arkansas, Missouri, etc., and all over Texas by the thousands, saving their money all year round, to hear and see the tops in jazz bands and blues singers. This was our Emancipation Day of June 19 and the Festival would run for days. You could get room and board for a dollar a day (smiles!). Everybody was so cooperative. Different musicians and blues singers would always pull me up on the platform and would get a kick out of me singing the blues and bailing the Jack - and gave me plenty nickles and dimes (my first paying jobs!). Later on I played in many festivals singing and listening to the hottest jazz at that time. In the 20s, Messrs. Louis Armstrong, King Oliver, Luis Russell, Clarence Williams and so many other fine cats turned me on to the real jazz - and I harbored the idea of having my own jazz band. It came true. In early 1931 I reformed one of the hottest midwest jazz bands in the country, Hunter's Serenaders, and I led them a merry \$\$ path through the auspices of the powerful booking Amusement Service Corporation playing colleges and dance pavilions all through the mid-West and East. We even recorded and I have heard that Decca is reissuing the sides. Many of the boys went on to Earl Hines and Count Basie. Jo Jones was our hot shot drummer. Elmer Crumley played trombone. Henri Woode was our arranger. I even had two more bands following Hunter - and have been an avid band listener all through the years. So it gives me pleasure to report on a festival - and like a June bug I buzzed into Newport in July to see and hear many fine artists.

However I got my wings a little wet, at first (smiles!) The rains came, about 40,000 fans came, Schlitz beer came to salute jazz. The place where all this happened was at Festival Field on the outskirts of Newport, Rhode Island, where George Wein and associates developed the present 'home' for their festival presentations of jazz, folk music and opera. With a seating capacity of close to 14,000 and a stage with an airplane hangar-look to it, the lucky souls who were there were able to see and hear about 250 performers in this 4 day jazz marathon.

WHO WERE THERE??

Senator Pell of Rhode Island, introductory address; Father Norman O'Connor, Billy Taylor, Del Shields, George Wein as MC's ...

6/30: Michael Olatunji & Co., Earl Hines, Ruby Braff, Pee Wee Russell, Don Lamond, Jack Lesberg, Bud Freeman, Budd Johnson, Willie The Lion Smith, Don Ewell, Joe Williams, Count Basie & Band, Buddy Tate, Buck Clayton, Rufus Jones, Freddie Green, Albert Ayler, Max Roach, Dizzy Gillespie, Thelonious Monk, Modern Jazz Quartet, Milt Jackson, John Lewis, Percy Heath, James Moody.

7/1: Living Jazz Trio, Herbie Mann, Gabor Szabo, Luis Enrique, Gary Burton, Larry Coryell, Steve Swallow, Stu Martin, Dizzy Gillespie, John Handy, Nina Simone, Buddy Rich.

7/2: Booker Ervin, Bobby Hutcherson, Red Norvo, Lionel Hampton & Band, Gary Burton, Milt Jackson, The Sharps and Flats Ork (Japan), Blues Project with Danny Kalb, Marilyn Maye, Miles Davis, Tony Williams, Herbie Hancock, Wayne Shorter, Bill Evans, Max Roach, Woody Herman & Band, Steve Marcus, Joe Romano, Cecil Payne.

7/3: Milford Mass. Youth Band, Boots Mussulli, Rolf Kuhn, Don Ellis & Band, Illinois Jacquet, Milt Buckner, George Duvivier, Red Norvo, Ruby Braff, Dave Brubeck, Paul Desmond, Eugene Wright, Joe Morello, Sarah Vaughan, Bob James, Omar Clay, Wes Montgomery, Ronnie Lewis, Lionel Hampton, Snooky Young, James Nottingham, Joe Newman, Herb Pomeroy, Wally Davenport, Al Grey, Garnet Brown, Brit Woodman, Benny Powell, Jerome Richardson, George Dorsey, Frank Foster, Dave Young, Eddie Pazant, Steve Little, Lawrence Burgran, William Mackel, John Spruill.

SOME HIGHLIGHTS - SOME MEMORIES

EARL HINES (6/30) - immaculately dressed in a blue suit, white shirt with a sporty blue stripe tie (he looks about 35) playing "You Can Depend On Me" with those long fingers making the most fantastic chord progressions. Back in the early days the folks thought he had a split finger giving him the edge on octave spreads (smiles! Earl 'Farther!' Hines!). First heard Earl on radio in Texas in mid-20s. First met him through famed composer-pianist, Richard M. Jones, when Earl and his band opened up the old Grand Terrace in Chicago in 1928.

- RUBY BRAFF, comet, with the Newport All Stars (6/30) playing a beautiful version of "Singing the Blues" just like Bix who I think through Tommy Rockwell I said hello to in the Okeh recording studios in the late 20s.

- BUDD JOHNSON (6/30) with the same Newport All Stars (Ruby, Bud Freeman, PeeWee Russell, Jack Lesberg, George Wein and Don Lamond) featuring his soprano sax on "Summertime". Knew Budd and his late brother, Keg, way back in my early band days.

- WILLIE 'THE LION' SMITH with his partner DON EWELL (6/30) playing a 176 keys between them on their grand pianos to such tunes as "Exactly Like You", "I Found A New Baby" and "Sweet Georgia Brown" - and playing singles on "Handful of Keys" (Don who's a tough cat!) and Willie, all by his ownsome, playing "Carolina Shout". I can never forget Willie The Lion who used to accompany me on many gigs in the early 50s. He would carry me around to a lot of clubs in NYC trying to re-introduce me to the public as I had just come out of semi-retirement. He was so sensitive about my keys. Willie in 1967 is still the champ.

- COUNT BASIE with alumni BUDDY TATE and BUCK CLAYTON (6/30) wailing "One O'clock Jump" and some good old blues in a gala reunion. Sounds like the old swinging 30s Basie band. First became friends with Buddy Tate back in 1933 when he was coming up the line through a pit band with The Dallas Tan Topics.

- NINA SIMONE (7/1) with her white fish net cocktail pajama 2 piece suit, white stilt heel shoes, Ubangi pompadour haircut and large shell earrings was visually and musically impressive as she dedicated a powerful blues vocal, "Mr. Backlash" to the late Langston Hughes. It was definitely one of the hits of the day. You could sense that the audience was emotionally involved.

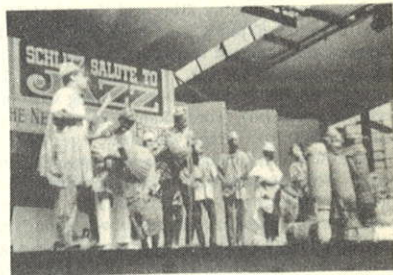
- SHARPS AND THE FLATS (7/2) - easily one of the most exciting presentations of the Festival. A Japanese jazz band (4 trumpets, 4 trombones, 5 reeds, piano, guitar, bass and drums), cream of the younger Japanese jazz musicians, playing native Japanese work and folk

songs with Kenton-Herman-Ellington-Ferguson overtones. And as an extra added attraction, Mr. Hozan Yamamota played a traditional "cool" bamboo flute.

WOODY HERMAN ORCHESTRA (7/2) - band came on like gangbusters with Woody walking out in a trench coat, a speckled Sherlock Holmes type cap and with his clarinet in his left hand gave the downbeat to the "Greasy Sax Blues" (Sic) with saxists Cecil Payne, Steve Marcus and Joe Romano chorusing all over. Woody took charge on 'Woody's Whistle' and his clarinet outpiped his entire band. Great clarinet for a cat that's been around 100 years (smiles!). After all I should know I'm 101.

- DON ELLIS (loaded with electricity) Band (7/3) - and I mean it. Don plays an electrical or should we say electrified or electrocuted trumpet - and he is backed up by a jazz orchestra also electrified with yards of wire plugged into and out of all types of amplifiers. Can you imagine electrified saxes, basses, and trombones? And the sight of Don Ellis during one of his eerie echoed electrified trumpet solos looks like an uncoordinated old fashioned movie where the film and sound track does not jell. He blows, removes his lips from the mouthpiece - and as by magic, out comes an amplified note a fraction of a second later from the bell of his horn. Old man Edison would have loved this. This band without reservation was the 'new directions' group of the festival - and could be the band of the future (smiles! with volts). I loved their encore of "Bill Bailey, Won't You Please Come Home".

- And more on July 3 (the closing day) I liked roly-poly Milt Buckner swinging up a breeze with his organ. He even used his belly to smack out a couple of blue notes. And with him was Illinois Jacquet who switched over to hot bassoon in between his blazing sax choruses. And in another set vibist, Red Norvo was accompanied by the Newport All Stars. Some really classic chase choruses between Red and Ruby Braff on "Rosetta" - and some fine piano by George Wein who really likes "Sweet Georgia Brown". Sassy Sarah Vaughan with her torch blues songs of "Misty", "Sometimes I'm Happy", "Tenderly" and "Lover Man" recalled the days in the early 50s when she was tops in the field. Her voice is like a musical instrument. After intermission and Wes Montgomery (who learned a lot from Lonnie Johnson, whether he knows it or not), came my boy, LIONEL HAMPTON - who without doubt is one of the greatest blues bandleaders in the business. His band (and it was an all star group) was just plain sanctified and the spirit got them in a minute. Lionel loves the blues like few do. He rocks, he rolls, he jumps. It's hard to keep your feet still when he's wailing away. Take it from me. I've been listening to Hamp since 1930. I think he's even tougher now.



The drums of Olatunji & Company

JUST RECEIVED!! (re: Issue 90, May 1968)

WITH PROFOUND SHOCK WE HAVE JUST RECEIVED NEWS OF THE DEATH THROUGH A FREAK RAILROAD ACCIDENT OF ONE OF THE MOST PROMISING YOUNG MEN TO COME INTO THE FIELD OF DISCOGRAPHIC RESEARCH. HE WAS ROBERT J. BENNETT WHO COMPILED "THE FOLK SONGS OF DAVID MEDOFF" EXPLORATORY DISCOGRAPHY - AN AVANTE GARDE DIRECTION INTO THE BUDDING FIELD OF RECORD RESEARCH. HE WAS ONLY 23 YEARS OLD. WE EXTEND OUR SYMPATHY AND CONDOLENCES TO THE MEMBERS OF HIS FAMILY ...RR

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A THUMBNAIL SKETCH OF

FRANK FARRELL'S CAREER

by Woody Backensto

When the luxury liner United States docked at the 46th Street pier in New York in April 1965, Frank Farrell retired from active participation in the music business. Ironically his career ended at the same pier where he used to swim as a youngster in the early 1900's -- at that time the pier was owned by the Knickerbocker Ice Co., not the steamship lines.

There are relatively obscure recordings bearing the name of FRANK FARRELL AND HIS ORCHESTRA. Rarely are they mentioned on collector's "want lists". Yet, musically, it is obvious the group consisted of top-flight performers, men capable of hot solo work, and still able to work as a unit to express the dictates of the orchestration.

After many years of wondering, guessing, and questioning it was my pleasure to visit with Frank Farrell and his wife Mazie, at their retirement home in Red Bank, New Jersey. These gracious hosts selected this location to be near to their three married daughters and eleven grandchildren. The accuracy of these notes reflect the vivid recollections of my hosts plus other data that could be accumulated to corroborate the evidence.

Frank was born in New York City on West 44th Street. Actually his family name is O'Farrell which gives him an Irish ancestry. While his neighborhood cronies were enjoying their boyhood games, young Frank was being given the best possible musical training. He learned the basics of the violin, but later was to make a good living at the piano keyboard. He studied piano under Adolph Hillstone, Louis Stillman, and Arthur Friedheim in that order; Jules Vogler taught him harmony and counterpoint.

Professionally Frank's experience started with his own club work on the west side of Manhattan for various types of entertainment and balls. Before being engaged at the Greenwich Village Inn at Sheridan Square in New York City, he entertained with banjo accompaniment at an expensive roadhouse, The Bluebird Inn, Teaneck, New Jersey. Early in 1923 Frank joined Billy Wynne's Orchestra at the Greenwich Village Inn and stayed over

two years. This was a close-knit group consisting of: Billy Wynne (leader & dm), Irving Leonard (vi), Forest Rankin (C-melody sax), Frank O'Farrell (p), Louis Condell (bjo), and Kenneth Shell (bass).

While at the Inn the owners offered the job to Frank, but he turned it down because he didn't feel it ethical to take the job away from the man who was paying him. Later on he left Billy Wynne and worked for the Meyer Davis office along with Irving Leonard and Sammy Tudor (dm).

The Inn owners, Jimmy Riley and Harold Meltzer, wanted to bring the 6-piece band back into their place. Frank agreed and gathered the basic group about April 1926 for the return to the Inn. Drummer Sammy Tudor did Frank's book and joined the group along with originals Irving Leonard (vi), Forest Rankin (C-melody sax), and Louis Condell (g). Frank was able to get Paul Prince (bass) who was scheduled to join Emil Coleman's Orchestra. This group remained constant until the end of September 1928 when Frank left the Inn. At the end of the stay Sammy Merkur (dm) took over Tudor's spot. When Irving Leonard needed a substitute they had such men as Lou Raderman, Jack Meyers, or Charlie Miller in the band.

This was an exacting musical group which did intricate work. They specialized in fugues, Bach movements, Mozart concertos with three different musical patterns moving simultaneously. They stressed shading, both in volume and presentation. This concert theme carried over into the dance renditions. Sunday was guest night at the Inn, and the place was crowded with musicians who came to pay their respects and take in the musical beauty portrayed.

Because of the musical respect commanded by the Frank O'Farrell group, he was contacted by executives of AT&T who owned and operated radio station WEAJ in New York. They wanted to install a broadcasting wire in the Inn. Naturally the Inn owners were delighted to have the far-reaching publicity which cost

them nothing for the privilege of airing Frank O'Farrell's music. When broadcasting began the officials decided to drop the O' and present the orchestra of Frank Farrell. Frank's grandfather got his Irish dander up and stormed the offices of WEAJ to protest changing the O'Farrell name; they almost had to call in the police to quell the Irish anger. Nonetheless, the commercialized name stayed thereafter throughout Frank's professional career.

Frank's band played 7 days a week at the Inn with regular broadcasts over WEAJ Monday-Wednesday-Friday at noon-to-1 PM and Saturday from 4 to 5 PM. Later night airings generally came from 10-10:30 PM, often between presentations of the Ben Bernie and Vincent Lopez orchestras. Because of the existing wire at the Inn they were often called on with a half-hour notice to fill in. This became a lucrative job because the Inn paid well and the group was paid extra for all the broadcast time by WEAJ.

These broadcasts brought Frank in contact with many influential men, politicians, statesmen, etc. Senator Green of Rhode Island was one of his fans. One time when the Astor yacht was coasting offshore they picked up Farrell's broadcast, and Frank received a very complimentary letter from Vincent Astor. They were on the air on the Saturday afternoon when their broadcast was interrupted to announce Lindbergh's landing in Paris in 1927.

The hour-long radio broadcasts by Farrell were divided by a 10-minute break. Men from the Watson-Berlin-Snyder publishing firm did these breaks. They were pianist-singers Sammy Fain and Arthur Dunn. Of course, Fain is the most prominent composer of many hit songs such as "Love Is a Many Splendored Thing" and "I'll Be Seeing You". Later on Artie Dunn became better known for his organ playing on radio with The Three Sons. The top announcers--such as Norman Brookshire, Graham Macnamee and Phil Carlin --- handled the broadcasts.

Columbia Records sent Frank Walker to the Inn to ask Frank Farrell to record for their Harmony label. Shortly after consummating the deal, Frank was having lunch at Lindy's with Sammy Tudor when they ran into an old friend, Sammy Smith. Frank liked Smith who was an old-time baseball player who had several professional tryouts. Smith was a contact for Leo Feist Publishers. Farrell asked Smith for a favor because he had a couple recording dates coming up and needed some arrangements. Smith recited the arrangers available at Feist Publishing. Farrell asked for Frank Skinner. He got Skinner who worked together with the others at the office on Farrell's behalf.

This was the heyday of the song pluggers. Publishers paid fees to have their songs played, especially over the air because of the wide exposure. Bands received free arrangements of the songs just for running them over lightly in public. However, Farrell wasn't interested in the payoff; he only played those songs he liked regardless of the publisher. But because of the favor Sammy Smith did for him, Frank arranged to present an hour-long program of only songs published by the Feist office. Leo Feist listened in on the broadcast from Atlantic City, N.J. where he was convalescing after an illness. He was overwhelmed because this program was something that no one could have brought about in any other way. As a result, Feist bought \$25,000 worth of publicity throughout the country in magazines stating such-and-such song "as played over the radio by Frank Farrell and His Orchestra".

The recording band of Frank Farrell's had no relationship to the music played at the Inn by his 6-piece group. Instead, the instrumentation was typical of the dance orchestras in vogue on records --- 3 brass, 3 reeds, violin, piano, guitar, bass, and drums. Louis Condell recalls the first Farrell session, but asked Frank to get a substitute after that because he had to work too hard to be heard with the acoustic techniques of the day --- the rhythm banjo of recordings was not the fingering style used at the Inn. Frank led the recording band from the piano stool and recalls the men he used as follows:

Tommy Gott or Hymie Farberman (1st tp); (2nd tp) Red Nichols, Manny Klein, or Leo McConville in that order; Sam Lewis mostly and Jack Teagarden one time (tb); Irving Leonard (vi); three reeds among Larry Abbott, Arnold Brilhart, Alfie Evans, and Babe Russin; Tony Colucci (g); August "Pops" Helleberg (tuba), Sammy Tudor (dm). 4

Here are the recording statistics:

FRANK FARRELL AND HIS GREENWICH VILLAGE INN ORCHESTRA:

	-H Harmony	-V Velvetone	-D Dive
March 1, 1927 *			
143558 402-H, 1402-V, 2402-D	I'm Back In Love Again		
143559-2 371-H, 1371-V, 2371-D	Rio Rita		
143559-2 1031-H	Rio Rita		
143559-2 Lobby 1060	Rio Rita - THE PARAMOUNTTEERS		
143560-1 371-H, 1371-V, 2371-D	South Wind		

c. March 4, 1927
143588 unissued I'm Back In Love Again
- appears to be a remake - masters 143586/7/9 apparently not used

c. May 1927 Ro Romeo
2409 C2 Ro 364 Rolling Around In Roses - VR

June 3, 1927
144253-2 434-H, 1434-V, 2434-D Just Another Day Wasted Away - A. Fields
144254-2 445-H, 1445-V, 2445-D Gorgeous Arthur Fields (vo)
144255-1 445-H, 1445-V, 2445-D Charmaine - Arthur Fields (vo)

c. July 1927 *
2484 C2 Ro 407 Just Another Day Wasted Away - VR
2485 C2 Ro 405 Magnolia-VR

July 21, 1927 *
144477-2 471-H, 1471-V, 2471-D Are You Happy - Arthur Fields (vo)
144478-2 471-H, 1471-V, 2471-D Cheerie-Beerie-Be- Arthur Fields (vo)
144479-2 462-H, 1462-V, 2462-D Who's Wonderful! Who's Marvelous? Miss Annabella Lee- Arthur Fields (vo)

c. August 1927 Li Lincoln
2559 B1 Li 2674 It's a Million to One You're In Love - VR
2560 ??
2561 ??

August 30, 1927
144597 483-H, 1483-V, 2483-D Ooh! Maybe It's You
144598 483-H, 1483-V, 2483-D Shaking The Blues Away
144599-1 488-H, 1488-V, 2488-D The Varsity Drag-VR

November 3, 1927
144949 537-H, 1537-V, 2537-D Who Knows
144950 542-H, 1542-V, 2542-D Fair Co-Ed
144951 537-H, 1537-V, 2537-D The Song Is Ended

January 17, 1928
145536-2 584-H, 1584-V, 2584-D What Do You Say-VR
145537-2 584-H, 1584-V, 2584-D Back In Your Own Backyard-VR
145538 590-H, 1590-V, 2590-D Singapore Sorrows

The Romeos listed are labeled FRANK FARRELL AND HIS ORCHESTRA. Those sessions marked * feature solos by Red Nichols; however, not all sessions have been reviewed in this regard.

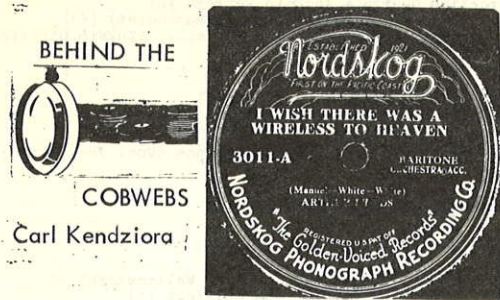
On one recording session, there was a modulation they didn't like because it seemed too commonplace. The chord progression was proper but musically ineffective. Red Nichols suggested to Frank that he cut the band clean and give him eight bars. Red handled the modulation tastefully ending in the right key in the midst of the arrangement. This is only a small example describing the superb musicianman ship possessed by Nichols according to Farrell.

Frank had two of his own songs published. "Brighter Days" he wrote with Billy Wynne. Wynne recorded this tune on Ed 51566. Bobby Schaefer collaborated on the other entitled "I Never Knew What Love Could Do".

While at the Greenwich Village Inn, William Morris, who headed the major booking agency of the day, offered Frank Farrell a job in Biarritz, France. Frank never had an agent or manager, and he had a

(Continued on page 6)

7769/7778 Les Brown
7779/7788 Jimmy Dorsey
7789/7798 Charlie Spivak
7799/7808 Lani McIntire Quartet
7809/7818 Charlie Spivak
7819/7828 Duke Ellington
7829/7838 David Rose (4)
7839/7848 Johnny Green Orch. (Vocal: Ralph Blane) (1)/Johnny Green Quintet (2)/Victor Young Orch. (1)
7849/7858 Nat Brandwynne (Vocals: Joe Martin, The Nat-urals, & Jan Martel)(5)
7859/7868 Nat Brandwynne (Vocals: Joe Martin, The Nat-urals, & Mert Curtis)(5)
7869/7878 Harry Horlick (4)
7879/7888 Jose Morand Orch. (5)
7889/7898 Charlie Spivak
7899/7908 Glen Gray/Lawrence Welk
7909/7918 Charlie Spivak (Vocals: Jimmy Saunders & The Star Dreamers)(5)
7919/7928 Milt Herth Trio (5)
7929/7938 David Rose (5)
7939/7948 Verlye Mills (Harp Interludes) (11)
7949/7958 Duke Ellington
7959/7968 Nat Brandwynne
7969/7978 Jose Morand Orch. (5)
7979/7988 Nat Brandwynne (Piano & Rhythm Section) (5)
7989/7998 Les Brown
7999/8008 Jimmie & Leon Short
8009/8018 Les Brown
8019/8028 Ernest Tubb
8029/8038 Carmen Cavallaro (4)
8039/8048 Lani McIntire (5)
8049/8058 Mischa Borr (5)
8059/8068 John Gart Trio (5)
8069/8078 Bob Eberly With John Gart Trio (5)
8079/8088 Frank Raye (4)
8089/8098 David Rose (4)
8099/8108 John Gart Trio (5)
8109/8118 Jimmy Dorsey (Vocals: Bob Carroll & Dee Parker) (4)
8119/8128 Carmen Cavallaro (Piano & Rhythm Section) (4)
8129/8138 Bob Eberly & John Gart Trio (5)
8139/8148 Jose Morand Orch. (5)
8149/8158 Wladimir Selinsky Sinfonietta (5)
8159/8168 John Gart Trio (5)
8169/8178 Les Brown (Vocals: Doris Day, Jack Haskell, & Butch Stone) (5)
8179/8188 Les Brown (Vocals: Jack Haskell, Doris Day, & Butch Stone) (4)
8189/8198 Frank Raye (4)
8199/8208 Les Brown (Vocals: Doris Day, Jack Haskell, & Butch Stone) (5)
8209/8218 Les Brown (Vocals: Jack Haskell, Butch Stone, & Pat Flaherty) (5)
8219/8228 Nat Brandwynne (Vocals: Jan Martel & Joe Martin) (5)
8229/8238 John Gart Trio (5)
8239/8248 London String Quartet (4)
8249/8258 Frank Raye (4)
8259/8268 Jose Morand Orch. (5)
8269/8278 Charlie Spivak (Vocal: Star Dreamers & Jimmy Saunders) (5)
8279/8288 Russ Morgan (Vocal: Russ Morgan, Al Jennings, & Marjorie Lee) (5)
8289/8298 Charles Touchette Orch. (5)
8299/8308 Milt Herth Trio (5)
8309/8318 Charlie Spivak (Vocal: Star Dreamers, Jimmy Saunders & Rossi Nicols)(5)
8319/8328 Russ Morgan (Vocal: Russ Morgan & Marjorie Lee) (5)
8329/8338 Jesse Crawford (5)
8339/8348 Mischa Borr (5)
8349/8358 Lani McIntire Orch. (5)
8359/8368 Frank Froeba (2)/Machito & His Afro Cubans (Vocal: Graciela & Machito) (5)
8369/8378 Russ Morgan (Vocal: Russ Morgan & Marjorie Lee) (5)
8379/8388 Nat Brandwynne (Vocal: Joe Martin) (5)
8389/8398 Wladimir Selinsky
8399/8408 Ernest Tubb
8409/8418 Jimmy Dorsey
8419/8428 Andrews Sisters
8429/8438 Les Brown (Vocal: Doris Day)(1)/Jimmy Dorsey (Vocal: Inez James & Dick Culver) (3)
8439/8448 Jimmy Dorsey (4)
8449/8458 Glen Gray
8459/8468 Charlie Spivak
8469/8478 Glen Gray (3)
8479/8488 Glen Gray (Vocal: Eugenie Baird) (4)
8489/8498 Glen Gray (4)
8499/8508 Glen Gray (Vocal: Eugenie Baird) (4)
8509/8518 Charlie Spivak (Vocal: Jimmy Saunders & Irene Daye) (4)
8519/8528 Charlie Spivak (Vocal: Irene Daye) (4)
8529/8538 Charlie Spivak
8539/8548 Nat Brandwynne
8549/8558 Nat Brandwynne (Vocal: Elaine Castle & Joe Martin) (5)
8559/8568 Nat Brandwynne (Vocal: Jan Martel, Joe Martin, & Mert Curtis) (5)
8569/8578 Duke Ellington
8579/8588 Harry James (4)
8589/8598 Machito & His Afro Cubans (5)
8599/8608 Harry James (4)
8609/8618 Machito & His Afro Cubans (Vocal: Graciela, Polito, & Machito) (5)
8619/8628 Les Brown (Vocal: Graciela, Polito, & Machito) (5)
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We will continue with our additions and corrections to "Blues & Gospel Records, 1902-1942" by Dixon & Godrich after we have covered our Label of the Month. We also will continue with our listing of the Plaza master series.

Our Label of the Month is not often seen as copies of issues on it are scarce. It is well known among collectors as it is the one which recorded and pressed the famous Kid Ory "Sunshine" issues. That's correct, it's the "Nordskog" label. The famous story of the Ory issues as we've always heard it went something like this... The Spikes Brothers (composers and publishers who also ran a music store in Los Angeles) had the Ory band recorded by Nordskog (two instrumental sides and some accompaniments to blues singers) and the issues were supposed to be on the Spikes' own "Sunshine" label. When the records arrived they were, instead, on Nordskog's own label and the Spikes pasted their label over the Nordskog one. This story apparently is at variance with Nordskog's version of the affair as will be seen later on in our little discourse. We will not attempt to say which is correct but will just give both versions as we've heard them.

More years ago than I'd like to admit, Don Brown (publisher of the very excellent "Record Finder" magazine) had some correspondence with Andrae Nordskog, founder-owner of Nordskog Records. Among other things, Mr. Nordskog sent Don an office memo detailing some of the activities of that company. I think enough time has passed by now that I won't be stealing any of Don's thunder if I reveal the contents of this memo which was headed "Office Memo of Nordskog Records Established in 1921." Here is the full text: "The Nordskog Phonograph Recording Company was established by Andrae Nordskog in 1921, with offices in Los Angeles and Santa Monica, the main office being in Santa Monica where Nordskog lived; this being the very first recording company on the Pacific Coast where also six hydraulic presses (One million records per year capacity) and electroplating equipment were installed.

Many of the name bands on the Pacific Coast, such as Abe Lyman's Ambassador Hotel Coconut Grove Orchestra; Herb Weidoff's Cinderella Roof Orchestra; Cyclonic Eva Tanguay of "I Don't Care" fame; Charles Wakefield Cadman, composer-pianist; Thurlow Lieurance, composer-pianist and his singer-wife, made their very first records under the Nordskog label.

"Prior to the installation of the electroplating equipment, the delicate wax masters were shipped to Brooklyn, New York, and to West Orange, N.J. to the Arto Company where the electroplating and record pressing was done. Arto Company desired to distribute Nordskog Company recordings under its own label, and other labels owned and copyrighted by them, so an interchange of records was arranged whereby Nordskog Company distributed certain Arto Records under the Nordskog label, some of which were made in what, at that time, was called 'trade secret' arrangements because some of the orchestras consisted of some of the first-chair musicians of prominent New York orchestras they under contract with Columbia, Victor and other leading recording companies, under obligation to record for them ONLY; thus resulting in a technical disregard for such obligation; for, although they did not use their entire orchestras, they did select certain members who made the records released by Arto and Nordskog companies. Thus no mention was made on the labels of the members of such bands.

"When Arto Company went into bankruptcy in 1923 it had in its possession about eighty sets (since they were double-faced) of Masters, Mothers and Stampers of Nordskog Company recordings, and, although a claim was filed by Nordskog Company with the Bankruptcy Court in New Jersey for the sum of \$20,000.00 for the

loss of such sets, apparently the salvaging of the Arto Company assets did not justify the payment of such claim, so Nordskog Company received nothing.

"It seems that the question has arisen over the history of 'Ory's Creole Trombone' and 'Society Blues.' Under the title of 'Spikes' Seven Pods of Pepper' (Spikes Brothers Music Store at 12th and Central Avenue, Los Angeles) recorded the above-named numbers played by Kid Ory's Orchestra under the Nordskog label early in 1922, and sold hundreds of those records at their store. Failing to pay the Nordskog Company for some of these records, suit was filed in the Los Angeles County Superior Court and judgement was entered for Nordskog. So, it is PUBLIC RECORD that Nordskog Company made those original Kid Ory records and so acknowledged in the Down Beat Magazine of Chicago. Kid Ory broke with the Spikes Brothers and pasted his own 'Kid Ory's Sunshine Orchestra' label over the Nordskog label and sold a copy of it for \$90.00 to PARADOX records (New York) on whose label appears 'Original issue, Sunshine 3003, Nordskog 3003' (should be Nordskog 3009 as original). Mr. Nordskog has the very first sample pressing of these records without any label whatever, and also has copies of the original pressed records, and also originals of Roberta Dudley and Ruth Lee supported by Kid Ory's Orchestras under the Nordskog label."

So, did the Spikes order Sunshine pressing from Nordskog and, getting instead Nordskog pressings, paste their Sunshine label over Nordskog or did Ory do the pasting after breaking up with the Spikes? And who owed whom for what? The Arto bankruptcy is, of course, a fact. The rest? Well, take your pick....

Nordskog labels vary in color, red (example illustrated) or black, with all printing in gold. Also a "gold seal" series which is gold with all printing in black. Our illustration ("A" side shown) is Nordskog 3011 - A. I. Wish There Was A Wireless To Heaven (Manuel-White-White) (in wax: 3011A and 9057B)/B. Don't Feel Sorry For Me (Clarke-Leslie-Gottler) (in wax: 3011B and 9050A). Both sides as by Arthur Fields, Baritone, Orchestra Acc. As the 9000-series catalog numbers in the wax indicate, these sides are respectively from Arto 9157-B and Arto 9150-A. All Nordskogs seen have been in a 3000 series of known range 3001 to 3027. All seem to be either from Arto or originals by Nordskog. Some artist credits (like 3011) are genuine and others are disguised. Sides credited on Arto as Golden Gate Orchestra, for example, become the Catalina Social Seven on Nordskog 3015: A. Stumbling (9147A/B). Swanee Bluebird (9148B). And the Original Memphis Five on Arto become Hollywood Syncopators on Nordskog 3013: A. Pacific Coast Blues (9153A)/B. I Wish I Could Shimmy Like My Sister Kate (9153B).

Now to continue with Dixon & Godrich. We give the page number, the artist involved and the information. p478 - Monette Moore: (personnels given by Louis Hooper upon hearing the sides, masters from the records) 31692/31694 or 5 Bubber Miley (cnt), Jake Frazier (tb) and Louis Hooper (p). 31722 (Rainy Weather Blues)/31721 (Salt Water Blues), Bob Fuller (cl), Frazier & Hooper. 31706, Bubber Miley (cnt), Frazier, Hooper. 31718, Fuller & Hooper with Moore playing kazoo. 31729/31730, Miley, Frazier, Hooper. 31747, Frazier, Fuller, Hooper. 31751/31753, Frazier, Fuller, Hooper. 31773/31775, Rex Stewart (cnt), Hooper. 31777/31779, Frazier, Fuller, Hooper. 31809, Bob Fuller (harmonica), Louis Hooper (ukulele), Elmer Snowden (banjo). 31747E, Rex Stewart (cnt), unknown (tenor), Louis Hooper (piano), 31748E, Bob Fuller (alto), unknown (tenor), Louis Hooper (piano). p520 - Alberta Prime was NOT a pseudonym for Alberta Hunter. Miss Prime was indeed a real person. She has been interviewed by editor Kunstadt who reported at the last meeting of Record Research Associates that she had just passed away. p522 - Sis Quander: Pe 130 & Pat 7530 - Black Snake Blues (107543)/Soul And Body (107544). Piano acc. is by Louis Hooper. p525 - Ma Rainey: 1741-1 and 1758-2 also coupled on AFCDJ A. 10. p527 - 405 also on AFCDJ A. 11. P535 - Uncle Charlie Richards: This is definitely Blind Richard Yates. Louis Hooper has identified himself as the piano on both the Pathe-Perfect and Gennett versions of "Moan" and "Banion." p583 - Clementine Smith: It is not known if any of the various names these sides were issued under (Clementine Smith, Charlotte Evans, Gladys Murray, Louella Taylor, Dolly Ransom) is actually the name of this artist. It is hardly likely that the Smith

one is her real name! Add: 5740-5, Everybody Loves My Baby on Re 9760 as by Gladys Murray. Louis Hooper has verified the presence of Fuller, Frazier, Snowden and himself on these sides. He is not certain of the others. p588 - Laura Smith: Acc. on Pe 125, Pat 7525 is piano and guitar. p596 - Trixie Smith: BS 14142, mx. 528 for Log Cabin and 529 for VooDoo. p598 - Wini Smith: This is Frances Sper, a white pop singer. Issued on Cameo 1042 under Sperm's name (mx 2167B). p617 - Mary Straine: Olympic also as by Pearl Harris. This coupling probably is also on the whole Olympic group (La Belle, Melody, Mac Levin, Ross Storrs, etc.) under the same name and catalog number. p624 - Hannah Sylvester: Same comment applies to the Olympic/Majestic 1520 and 1521 issues of this artist as for the Mary Straine ones. Miss Sylvester has stated that the Pathe - Perfect coupling - (issued under her mother's name, Geneva Scott) was her first record. This would place the dates for the Emerson, Paramount and Olympic sessions in doubt. The Pathe session could be late May but no earlier. Masters are 70208 for Gulf Coast and 70209 for Michigan Water. p638 - Eva Taylor: In spite of the fact that the label of Black Swan 2103 gives the description "Soprano, Piano Acc." the accompaniment consists of cornet, alto, clarinet and piano. p665 - Lavinia Turner: Pat 020878 also on Pe 12039 and Pat 020705 also on Pe 12005. We will finish the corrections and additions in the next column.

We close with a reminder that we still need much Grey Gull group and Cameo group data for our projected numerical catalog listings of these labels. We have listed our missing numbers in previous issues; please refer to these and send us data for any which you may be able to provide. (see page 7 for PLAZA continuation)

FRANK FARRELL'S CAREER (cont'd from page 4)

yearly contract at the Inn. The money was tops. So he decided to have the boys vote on the proposal -- Frank not voting. The proposal was defeated by a 3-2 vote so they stayed in NYC.

After the Inn, Frank returned to the Meyer Davis office and was kept busy playing the concert and dance libraries from the office for all the leading society engagements. During the prohibition era he did a long stint at Barney Gallant's Club at 19 Washington Square North in NYC. For the Meyer Davis office he played 8 or 9 seasons at the Greenbrier, White Sulphur Springs, W. Va. Other notable spots where he played extended engagements were: different spots at Palm Beach, Fla.; The Homestead at Hot Springs, Va.; The New Ocean House at Swampscott, Mass.; Grand Hotel, Mackinac Island, Mich.; Al Green Restaurant, Grosse Point, Mich.; Carolina Hotel, Pinehurst, N.C.; Belmont Manor, Bermuda; Bohemian Club, Nassau; Biltmore Hotel, Miami, Fla.; Bellaire-Biltmore on west coast of Fla.; Statler Hotel, St. Louis, Mo.; etc.

He also played on a Major Bowes Amateur Hour Tour for Chrysler Motors Corp. booked by Jay Mills out of N. Y. C. They hired five professional acts plus weekly contest winners and stopped at all the major cities for the promotional show. Then for the last eleven years he was the leader of the Meyer Davis Orchestra aboard luxury liners -- five years on the America and finally six years on the United States.

In September 1967 he left his quarter in Brooklyn and moved to Red Bank, N.J., where the sign below the doorbell again reads "O'Farrell". Officially retired, he has a studio and still teaches piano, limiting this activity to no more than four pupils a day. He still gets calls to preside at the keyboard professionally. While he could still handle the assignment, his active and illustrious career of 45 years entitles him to a change of pace.

(BERT WHYATT (Continued from page 10))

CHARLES PIERCE (RR85): a difficult one to follow though I'm sure Carl made it as clear as he could. I can't see why it shouldn't be simple: why shouldn't the original versions (that is, the "Familiar" versions) be 20469-3 and 20470-4 and the Muggsy-Tesch versions be from the remake session with takes -5 and -7? Who says the Muggsy-Tesch session was the original session? Why does Carl think that the other way round is "a reasonable assumption"? I wrote this up for the September, 1966, Vintage Jazz Mart and no one has yet doubted my assumptions!



PLAZA 5000 SERIES (continued)

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the recording dates. The artist credits and recording dates are from the ARC master files. From 6000 to 6370 and from 7314 up this applies. Below 6000 and between 6370 and 7314 the artist credits are from records examined and in place of a recording date we give the label and catalog number of the record from which the data were obtained. We are asking you to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. Our listing this time continues from 6448.

Please check back in our columns in issues #81 & #83 for the listings of missing Grey Gull and Grey Gull family records. Completing the Grey Gull numerical listings will take the utmost cooperation of all who may have any stray information on some of these elusive issues! There are so many gaps! Send data, comments, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine.

6448-Just A Cottage Small
6449-A Night Of Love
6450-Drifting 'Neath The Silver Moon
6451-At Dawning
6452-

6453-Say It Again
6454-Say It Again
6455-But I Do - You Know I Do
6456-
6457-Rooming Romeo
(On Or 591 as "Don't You Dare To Rom From Me")

6458-Circus Day
6459-Flora
6460-If I Only Had You
6461-

6462-"Gimme" A Little Kiss Will "Ya" Huh?
6463-Poor Papa
6464-Reaching For The Moon
6465-

6466-
6467-Somewhere A Voice Is Calling
(6467 is a remastering of Federal mx 660)

6468-Cry Massey's Farewell
6469-Don't Wake Me Up Let Me Dream
6470-If I Knew I'd Find You
6471-Am I Wasting My Time On You
6472-Say It Again
6473-After I Say I'm Sorry
6474-Let's Grow Old Together
6475-Everything's Gonna Be All Right
6476-Someone To Love
6477-I'm In Love With You - That's Why
6478-In The Middle Of The Night
6479-When The Spring Comes Peeping thru
6480-Good Night (I'll See You In The Morning)

6481-Let's Grow Old Together
6482-Could I? I Certainly Could
6483-Thanks For The Buggy Ride
6484-"Gimme" A Little Kiss Will "Ya" Huh?
6485-Behind The Clouds
6486-In My Gondola
6487-I Wish I Had My Old Gal Back Again
6488-Always

6489-Lady Of Walkiki
6490-When I Knew You Were Mine
6491-Carolina Mine
6492-An Old Fashioned Waltz
6493-The Village Blacksmith
6494-

6495-Mama's Baby
6496-If I Knew I'd Find You
6497-Tamiami Trail
6498-I've Got Those Charleston Blues
6499-Play Me An Old Fashioned Waltz
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6502-So Does Your Old Mandarin
6503-My Castle In Spain
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7343-
7344-
7345-

The following installments have appeared:

4100 thru 4400 - Issue 22*
4401 thru 4600 - Issue 24*
4601 thru 4800 - Issue 26*
4801 thru 5000 - Issue 27*
5001 thru 5099 - Issue 29
5100 thru 5200 - Issue 30
5201 thru 5313 - Issue 87
5314 thru 5354 - Issue 90
*these issues are unavailable

For a capsule history of the label see
issue 87

note, issue 87

5355 STANLEY BROTHERS
Sweater than the flowers
Next Sunday Darling Is My Birthday

5356 LITTE WILLIE JOHN
Heartbreak (It's Hurtin' Me) (4611)
Do You Love Me (10196)

5357 THE "5" ROYALES
Why (4526)
Within My Heart (4529)

5358 THE FIVE KEYS
I Didn't Know (4577)
No, Says My Heart (4579)

5359 THE GOOSE BROTHERS
Bill Bailey (4612)
Blue Tail Fly (4613)

5360 STEVE LAWRENCE
Poinciana (8221)
Mine And Mine Alone (8224)

5361 LITTLE BEN'S BANJOS
Silly Little Tune (4618)
There Are Just Two, It's In Dixie (4619)

5362 EARL BOSTIC
Tuxedo Junction (10029)
Polonaise (10277)

5363 COZY COLE
Red Ball (4615)
Cozy's Corner (4617)

5364 BILL DOGGETT
The Slush (4616)
Buttered Popcorn (4621)

5365 RONNIE MOLLEN
Rocky'n' Up (4624)
Fat Mama (4625)

5366 WEBB PIERCE
New Panhandle Rag (4630)
It's All Between The Line (4631)

5367 STANLEY BROTHERS
Mother Left Me Her Bible (4352)
Over In Glory Land (4362)

5368 ROY ESTRADA & THE ROCKEETERS
Jungle Dreams pt.1 (4626)
Jungle Dreams pt.2 (4627)

5369 DON RENO, RED SMILEY
Dark As A Dungeon (4413)
East Bound Freight Train (4416)

5370

5371

5372

5373 BOBBY FREEMAN
You Don't Understand (4677)
Shimmy Shimmy (4679)

5374 BOYD BENNETT & HIS ROCKETS
Seventeen (4698)
My Boy Flat Top (4699)

5375 JUANITA DIXON
Let Me Be Free (4670)
Stop Knockin' (4673)

5402 EARL BOSTIC
720 In The Books (10325)
Just In Time (10413)

5403 BILLY LAMONT
Hear Me Now (4758)
Come On Right Now (4759)

5404 HAWKSHAW HAWKINS
Nothing More To Say (2339)
Between The Lines (2715)

5405 CHARLES BROWN
Please Come Home For Christmas (4912)
AMOS WILBURN
Christmas Comes But Once A Year (4913)

5406 JOE GUMIN
Jingle Bells
Auld Lang Syne

5407 DELMORE BROTHERS
Silver Threads Among The Gold (2597)
Let Your Conscience Be Your Guide (2656)

5408 DONALD HEIGHT
I've Been Cryin'
How Lovely Can You Be

5409 LEE WILLIAMS & THE MOONRAYS
I Won't Cry Anymore
I'm So In Love

5410 DENNIS LOTIS
Sentimental Journey
My Foolish Heart

5411 BETTY CURTIS
Nessuno
Mi Arrendo

5412 GREEN VALLEY QUARTET
Bible On The Table
John Saw The Kingdom

5413 LATTIE MOORE
Drunk Again
Driving Nails

5414 THE HI-TONES
Pool Pool Poo (4764)
Let's Have A Good Time (4765)

5415

5416 WYNONIE HARRIS
Bloodshot Eyes (4966)
Good Rockin' Tonight (4967)

5417 BIG BEN'S BANJOS
Toot Toot Toot (4968)
Stephen Foster Medley (4969)

5418 TRINI LOPEZ
Then You Know (4372)
Don't Treat Me That Way (10170)

5419 BILL DOGGETT
Afternoon Jump (9408)
Slidin' (4320-1)

5420 SMITTY SMITH & CECIL SURRAT
Midnight (4725) / (4706)
Millions Couldn't Buy Your Love For Me

5421 OTIS WILLIAMS
And Take My Love (4893)
Wait (4909)

5422 GENE AND RUTH
It Shouldn't Happen To A Dog (4941)
(YOU GOT YOUR) Freedom (4913)

5423 JAMES BROWN
And I Do Just What I Want (4936)
The Bells (4945)

5424 ETTA JONES
When I Fall In Love (4958)
People Will Say We're In Love (8866)

5425 BONNIE LOU
Twisted Dee (4975)
Daddy-O (4976)

5426 BOB AND LARRY
"Be Sure" True Love Is Hard To Find
The Strut (4891) / (4888)

5427 EARL BOSTIC
Special Delivery Stomp (10035-1)
EARL BOSTIC & BILL DOGGETT
Earl's Dog (9751-1)

5428 LITTLE WILLIE JOHN
Walk Slow (4776)
You Hurt Me (4970)

5429 WEBB PIERCE
Jilted Love (4632)
Georgia Rag (4633)

5430 HANK BALLARD & THE MIDNIGHTERS
I'm Thinking Of You (4593)
The Hoochi Coochi Coon (4857)

5431 LYNN HOPE
Shokin' (4545-C2)
Blue And Sentimental (4583-C1)

5432 RENO & SMILEY
Bringin' In The Georgia Trail (4682)
Please Remember That I Love You (4682)

5433 THE VALENTINES
Hey Ruby (4895-1)
That's How I Feel (4899-1)

5434 FERLIN HUSKY
Irma (4577)
Cotton Pickin' Heart (4978)

5435 THE MASCOTS
That's The Way I Feel (4680)
Lonely Rain (4684)

5436 BUCK FLOYD
I'm Gonna Show You All Someday (4981)
No Love For Me (4956)

5437 COWBOY COPAS
Stranger In My Home (3745)
Old Faithful And True Love (3949)

5438 JAMES BROWN Presents His Band
Hold It (4946-1)
The Scratch (4947-1)

5439 CHARLES BROWN
Baby Oh Baby (4992-1)
Angel Baby (4993-3)

5440 CLIFF SCOTT
Bushy Trail (4985)
Sketchy (4988)

5441 STANLEY BROTHERS
The Angel Of Death (4233)
Jordan (4359)

5442 JAMES BROWN
Bewildered (G 7267-4)
If You Want Me (G 7296-4)

5443 ETTA JONES
Sweethearts On Parade (8872)
You Call It Madness (8873)

5444 BILL DOGGETT
Honky Tonk Pt.2 (8768)
Floyd's Guitar Blues (10212)

5445 JIM BOBO & HANK MIZELL
Two Minds So Different (F 1356)
What Is Life Without You (F 1357)

5446 FIVE KEYS
That's What You're Doing To Me (4580-1)
You Broke The Only Heart (10499-1)

5447 BOB AND LARRY
I Want To Love You (4887-C1)
Ginger My Love (4890-C1)

5448 SURRAT & SMITH
The Cabin (4711-2)
Just One Little Kiss (4722-C2)

5449 HENRY MOORE ORCH.
Rock Junction (F 1364)
Sponge (F 1365)

5450 KITTY AND CLAY
But I Do (4804-2)
Whoa-He (4805-2)

5451 KITTY LAMIER
I Know On 108 I Know (4866-1)
Everything's Alright (4867-1)

5452 LITTLE WILLIE JOHN (14004)
I'll Never Go Back On My Word
Leave My Kitten Alone (14045)

5453 THE "5" ROYALES (10009-C1)
Dedicated To The One I Love
Miracle Of Love (10267-C2)

5454 EARL BOSTIC
That Old Black Magic (10231-2)
Full Moon And Empty Arms (10234-2)

5455 OTIS WILLIAMS
So Can I (4907-2)
Little Turtle Dove (10586-1)

5456 GENE AND RUTH
Can't Take It (4939-1)
Ooh-Oops (4942-1)

5457 DON JOHNSON
They Had Love (10584-2)
Initials In The Tree (10585-1)

5458 LITTLE WILLIE JOHN
The Very Thought Of You (4773-2)
I'm Sorry (4775-2)

(TO BE CONTINUED)

CORRESPONDENCE

FILLING

IN

DISCOGRAPHICALLY



YANK RACHEL & SHIRLEY GRIFFITH

Report from Len Kunstadt***

YANK RACHEL and SHIRLEY GRIFFITH came from Indianapolis, thanks to blues afficianado, Artie Rosenbaum (the artist of the cover poster), to play engagements for folk club-sponsored events in Washington, D. C. and Philadelphia - and here in New York City at the Washington Square Methodist Church on West 4th Street on May 13, 1968 with Iz Young of the Folk Lore Centre as the spearheading force. Their brand of string band blues echoing the era of the late 20s/early 30s high-lighted by the facile Rachel' mandolin is indeed unique in this miasma of amplified histrionic guitar groups who roam the earth at will in this day. At times there was a bit of musical conflict between Rachel's lead and Griffith's accompaniment but on the average they succeeded in presenting string band blues seldom heard in our sophisticated New York City locale. Yesterday they were commercial. Today they are art for folk sake.

Yank's sound comes from the period of Tampa Red, Bumble Bee Slim, Bo Carter and the Mississippi Sheiks, Memphis Jug Band and countless blues singers who once proliferated the musical scene. Yank's extroverted vocals, ragging mandolin, blues-guitar, and rural humor typify a fine brand of Negro vaudeville. Shirley Griffith, on the other hand, is more introspective in his vocal approach. He does not need to meter and bar structure religiously. His prototype is Big Joe Williams, Tommy Johnson and Sleepy John Estes among others. He uses a walking bass figure on his guitar ably to protect his run-on phrasing and drops thereby balancing into rural blues in its most simple presentation.

The evening was full, fascinating and historic as the Rachel-Griffith team carried through 28 selections of vocals and instrumentals. Griffith's repertoire was a showcase of Shirley Griffith with highlights of Tommy Johnson's derived "Big Road Blues" "I Ain't goin' down this big road by myself" complete with yodel, being performed in both halves with accompanying Rachel on mandolin in the former and guitar in the latter; "Maggie Campbell Blues" introducing C. C. Rider; "Meet Me In The Bottom" with its classic Hey Lawdy Mama refrain; the many variation canine blues, "Please Throw A Poor Dog A Bone"; also "Hard Pill To Swallow"; "River Line Blues" and "Bye Bye Blues" among others. Yank Rachel, on the other hand, did less vocals than Griffith - but his was in a more carefree vein. Perhaps the efficacy of his spirited mandolin (when he played same) carried over into his lyrics making them jump and soar. Yank's esprit de blues was an extemporaneous "Blues" drawn from many quarters with closing lyrics of "Baby quit me, she done thrown my clothes out doors - Poor Yank hasn't got change in drawers" which received many chuckles from the amused audience. Then Yank got himself a "mule to ride" as he was "Going to Chicago" in a real happy stomp-down blues pleaser as his mandolin sounded like a guitar string section with Shirley walking the bass and the audience providing the percussion. But those in attendance did not get off stock free as Yank changed his pace to country humorist with an aging wives tale. The closest that Yank got to somber blues was his crying vocal on "How Long" but even this had a bubbling over quality.

Instrumentals were interspersed throughout with string-band hoe downs, stomps, slowdrags paying tribute to the strain of "Baby Please Don't Go" in some of the selections.

On a number of performances this elite blues two-some became wired for sound as they plugged their guitars into a capricious amplifier - however results were negligible as their strings overpowered their vocals. What a 'charge' it would have been if Yank could have plugged in his mandolin!

5447 BOB AND LARRY
I Want To Love You (4887-C1)
Ginger My Love (4890-C1)

5448 SURRAT & SMITH
The Cabin (4711-2)
Just One Little Kiss (4722-C2)

5449 HENRY MOORE ORCH.
Rock Junction (F 1364)
Sponge (F 1365)

5450 KITTY AND CLAY
But I Do (4804-2)
Whoa-He (4805-2)

5451 KITTY LAMIER
I Know On 108 I Know (4866-1)
Everything's Alright (4867-1)

5452 LITTLE WILLIE JOHN (14004)
I'll Never Go Back On My Word
Leave My Kitten Alone (14045)

5453 THE "5" ROYALES (10009-C1)
Dedicated To The One I Love
Miracle Of Love (10267-C2)

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5455 OTIS WILLIAMS
So Can I (4907-2)
Little Turtle Dove (10586-1)

5456 GENE AND RUTH
Can't Take It (4939-1)
Ooh-Oops (4942-1)

5457 DON JOHNSON
They Had Love (10584-2)
Initials In The Tree (10585-1)

5458 LITTLE WILLIE JOHN
The Very Thought Of You (4773-2)
I'm Sorry (4775-2)

5459 WEBB PIERCE
Jilted Love (4632)
Georgia Rag (4633)

5460 HANK BALLARD & THE MIDNIGHTERS
I'm Thinking Of You (4593)
The Hoochi Coochi Coon (4857)

THE LATE GREAT DARNELL HOWARD

A last letter to his friend, Herb Thrune of Milwaukee, Wisconsin.

San Francisco,
Calif.

April 29, 1966

Dear Herb:

It was very good to hear from you. Yes, we had a very successful tour of Europe. Armanda really enjoyed it.

Speaking about smoking, I quit for the fourth time last December and, on my tenth week in Stuttgart Germany my clothes had began to tighten. Herb, when I got on a scale there, I found that I had gained 25 pounds. Of course I immediately started to smoking again to keep from gaining any more weight.

On the night after our arrival back home, I took my bath then got on our bathroom scale, my weight was 230 pounds which was my reason for going into the hospital. To lose the weight and get my blood pressure down.

In two weeks time, I was discharged weighing 204 pounds, as of today, my weight is 198. Boy, my clothes are getting too big. This afternoon I'm to see my doctor.

Herb, I made several recordings with Frank Melrose but, such names of songs fail me. It's been too long ago. Most of the tunes in those days that were recorded at the time didn't have titles. The titles were given after the recording session.

I'm glad that you mentioned Jabbo, Say hello for me. Herb, its about time that I stopped. I hope this will find you in great shape and good spirits. Oh yes, it would be wonderful to see you if you came out this way.

Sincerely,
Darnell

"THE RECORD SHELF" on WRTI-FM 90.1 MC IN PHILADELPHIA AND QUERY ABOUT FRANK CRUMIT - letter from station mgr., Michael Biel.

I have been collecting records for the last 15 years, and for the last 1 1/2 years have been doing a radio program on WRTI-FM called "The Record Shelf". The program is drawn from my collection and although it ranges from 1903 through 1940 it emphasizes the 1920's. The program is on Wednesday 8:30 to 10:00 p.m. in the Philadelphia area. Although we are a non-commercial station, I was so pleased in discovering your publication I mentioned it on the air.

Could you possibly solve a puzzle for me?

I recently purchased a record with completely incorrect labels. It is a 10 inch Blue label Columbia acoustical. The record number on the labels is A3324. The side with the embossed matrix number of 79447 1-A1-153 is a recording of a jazz band. The label indicates: PALESTEENA; Sung by FRANK CRUMIT; Tenor Solo; Orchestra Accompaniment; with a printed matrix number 79444. The other side is a recording of a dance orchestra with an embossed matrix number of 79450 1-G-44. The label indicates: I WISH THAT I'D BEEN BORN IN BORNEO; Sung by FRANK CRUMIT; Tenor Solo; Orchestra Accompaniment; printed matrix number 79453.

Neither of the actual recordings have a vocal. I do not recognize either of the two songs nor am I sure of the actual names of the band and orchestra involved. I would appreciate it if someone could tell me the correct titles and artists, as well as the real record number.

Thank you very much. I am looking forward to receiving your publications.

RENFRO VALLEY TAPE CLUB "Valley Where Time Stands Still" - information from its Program Director, Reuben R. Powell, 1411 Lamar Drive, Springfield, Ohio 45504

As you will note by the letterhead and the enclosed information sheet I am operating a Renfro Valley Tape Club. The club just became active the first of this year and we already have members in most states and several foreign countries. Charter memberships are being issued to all who join this year.

The Program Director has more than 300 hours of Renfro Valley programs on tape. His tape library also contains more than 300 hours of old country-folk music records. He has formed the RENFRO VALLEY TAPE CLUB in order to share this material with others who appreciate Renfro Valley Music and Memorabilia.

Six tapes will be prepared each year and circulated between members of the Club. Tapes will be recorded at 3-3/4" speed on two sides of 7" reels and will play about two hours. Each member will keep a tape one week or less.

As a service to members, duplicate club tapes will be furnished for a nominal sum to those wishing to have a copy for their tape library. It will also be possible to furnish duplicate Sunday Morning Gathering programs by specific dates for those who may want a souvenir of a visit to Renfro Valley, or for other personal reasons.

Material for club tapes will come from Renfro Valley Barn Dance and Sunday Morning Gathering programs. The Sunday Morning Gathering features old mountain hymns, memorial songs, seasonal songs and traditional songs, as well as nostalgic poems, readings, and comments by the producer, John Lair. Old phonograph records of performers who have been connected with Renfro Valley or with Mr. Lair before Renfro Valley programs were started will also be used. Included will be such old timers as Linda Parker, Carl and Harty, Cumberland Ridgerunners, Red Foley, Cook Creek Girls, Girls of the Golden West, Slim Miller, Ernie Lee, Emory Martin, Lubelle, A'nt Idy, Jerry Behrens, Smoky Ward, Fairly Holden, Roy Davidson, Russ & Jo Fisher, and many others including all of the personnel presently connected with Renfro Valley programs. Biographical sketches of old timers will be included as space permits. Live interviews will be included when possible.

Renfro Valley material may also be supplemented at times by related mountain-folk productions by such artists as Bascom Lamar Lunsford, John Jacob Niles, Bradley Kincaid and Jean Thomas.

- If you are interested in membership contact Reuben.



An extremely rare picture postcard (ca.1931 - 32). Holding the mike is famous percussionist, FRED MOORE, and on the extreme right is the great HANK DUNCAN, a superlative jazz pianist (who has just passed, a great loss to jazz hot). Who are the other musicians? Is this from the King Oliver period when both Fred and Hank were members?

MONTGOMERY WARD RESEARCH!

- plea from researcher W.J. Godrich, Swansea, England

Who knows anything, or rather, a lot on the Montgomery Ward label? This is a most neglected label from the research point of view and would repay a lot of attention. Unfortunately the MW mail-order house catalogues are only readily available in the US, especially as they are so large and feature only a few pages per catalogue to record coverage, so the obvious centre of research should be the US. This label is well nigh worthy of a complete RR issue if only enough data could be compiled on it. 9

JUNIE COBB (see 75, 82, 84, 86)

More from researcher, J. C. Hillman, Ashted Surrey, England

Thank you for printing my remarks about Junie Cobb recently; I am sorry that should have upset Mr. Durr a bit. I certainly do not want to promote discord among my discographically inclined brethren with whom I feel privileged to correspond. I only wish that there were more of us with an interest in the music of the twenties and that our feelings about the music could be more effectively transmitted around. For this reason and because I think that Mr. Durr slightly lays himself open to his own kind of criticism I feel emboldened to carry the discussion further.

I must admit that some of my earlier judgments now seem (in the light of further subjective judgments admittedly) to have been off the mark. I am still not happy about the clarinetist(s) who appeared with the LABS during 1928, although I think that up to that time it was all O'Bryant with the possible exception of THREE TIMES SEVEN by Ford and Ford. It is not the first time that the style of Johnny Dodds has caused confusion; the recent Milestone 'Immortal Johnny Dodds' has five quite distinct examples of O'Bryant on it. I do not now think that Junie Cobb did record with the LABS, and I feel that the clarinet on the Bartlett session is quite likely to be Dodds; but I think it must be admitted that in many places the playing is less than typical and that it could just be Albert Nicholas or even O'Bryant if still alive. I think that the cornet is not Dominique but Keppard, who is also on the FROG TONGUE, GALION STOMP, COX SCOTTE DE DO, and Hattie McDaniels dates. Although I admit that this is by no means obvious at first much comparison of all these with Keppard's work on other Paramounts and with Doc Cook seems eventually conclusive. Whatever Mr. Durr may say about Laddner's shouting style and Shoffner's singing tone, these are not descriptions of style but blatant oversimplifications; to me the cornet players on GALION STOMP and the McDaniels are clearly the same man, whoever it may be. In any case I do not know of one definitive example of early Shoffner on which to base such a description; the man on the O'Bryant Washboard Band, which was virtually the LABS of the time, seems again to be Keppard (I am supported in this by Jasper Taylor in an earlier issue of Record Research), and the Luis Russell Heebie Jeebies really could have Armstrong among them - certainly a player of more poise and presence than Shoffner's later performances show.

It is indeed dangerous to suggest a pianist other than Lovie in the LABS, but once again through comparative listening seems to indicate that Jimmy Blythe is the pianist on almost all the Chicago blues Paramounts up to 1926, including the LABS. I do not think I can hear a banjo on PUMP TILLIE, although the resonance of the piano sometimes suggests one. If the alto might be Cobb then why not say so? A modest unknown may well remain so for ever but when I enjoy a musician's work I am bound to wonder fairly passionately who it is and want to discuss the matter. Unknown personals are to some extent the result of our indifference; in many cases we will never be entirely certain, because where there is not concrete evidence our conclusions must always be subjective and theoretical. But surely a wide measure of agreement must be the next best thing to certainty if this is arrived at thoroughly rather than taking someone else's word for it. I keep telling myself that we are not trying to make names for ourselves (surely the musicians, and especially the obscure ones, deserve the credit) but to discover the truth.

I agree wholeheartedly that descriptions of musicians' styles are necessary when making formal identifications, but this is too long already and is obviously not the place for it. I shall endeavor to do this in the case of the principal musicians when I air my LABS views in due course. I shall also try to vindicate my identifications for those interested by the juxtaposition of relevant passages on tape. It would be nice to be able to programme a computer to do our thinking for us (or would it?) but I am sure that there would still be disagreements, perhaps rightly so.

I am most grateful to Mr. Jones for Junie Cobb's address and will write to him; however from the point of view of taking full benefit from his memories I feel that it would be much the best if he were approached sympathetically by someone within striking distance. I am very sad to read in your pages of the death of Ida Cox, one of the central figures in the

Paramount story. 'Finally' hope that Mr. Durr will forgive me enough to tape me a copy of Para 12345 as I would dearly love to hear and study this rare item. I will gladly send him the Julia Davis or any other similar items he wants to hear.

P. S. Despite the remarks in his Junie Cobb discography I feel that if Mr. Durr carefully compares the clarinet on Ma Rainey's WEeping WOMAN BL he may notice a similarity with that in the nearby Dodds-Parham duets. I feel that the cornet on the Rainey might be Wingie Carpenter, not solely because of suspicion of the name Wingfield but by comparison with Carpenter's work on the 1924 Baby Bonnie. Does anyone know his address?

CLEO BROWN, LOU RADERMAN, TED WALLACE, SAM LANIN & CHARLES PIERCE
Info, from researcher, Bert Whyatt, Taunton, Somerset, England.

CLEO BROWN (sic) (RR76): does the label of Bill Thompson's test have "Cleo Brown" or has he identified her by ear? Vocalism matrix C-1105 is a version of the Waller favourite but it's by Laura Rucker and her Three Bits Of Rhythm. See p549 of Dixon-Godrich: Chicago, September 14, 1935, takes A and B made of C-1105 "I'm Gonna Sit Right Down And Write Myself A Letter" and C-1106 "Something's Wrong." Can Bill say the accompanying instrumentation is? Both sides unissued, of course. Paul Sheatsley (RR88) or the printer erred with the mx - C-1104 is a test by Mrs. E. Johnson of "Why Stars Come Out At Night" on September 13 when the same person made "The Lady Said 'No'" at mx-C-1103-A which was also a test. To fill out the other mxs around this time, following C-1100 listed by Paul, C-1101-A, B is Carl Martin's "That New Kind Of Stuff" Vocalism 03496 of August 22 (see Dixon-Godrich p431); C-1102 is "Test Record For Mills Co" by Mrs. Berts (sic) Mills of August 23.

LOU RADERMAN (RR76): no personnel data but these Ha 607-H sides were cut 280303 along with 145720 "Oh Gee - Oh Joy!" on Ha 611-H. I have or have heard some of these which were issued on English Regal from Harmony and most are bright and some have fair solos. As you say in the auctions, "Research!"

TED WALLACE (RR78): Co 3721-X is no doubt the same as Co 1938-D "Sweetheart's Holiday" with the original mx W148877 re-numbered to 195016 as listed by Bob Healy. August 14, 1929. See under Kirkeby in Jazz Directory.

SAM LANIN (RR 78): there are some amendments to my notes which, of course, are all included in the forthcoming Lanin Okeh opus so I won't repeat them here! But I should mention the re Billy Hays/Sam Lanin controversy that many years ago Helene Chmura told me that everything in the old Okeh files points to Lanin being the director of the sides labelled as by Hays.

(Continued on page 6)

RIM CHIPS **SHELDON HARRIS.**

RECORDS ARE HOLEY

DON'T CRACK RECORDS

CRACK EGGS

LOVE

Yes! this all did happen - and more so! The dream of professional jazz researchers came from far and wide to make this first meeting an auspicious vote of confidence for the Institute of Jazz Studies.

"Lock up the Dean again! He won't let us hear his Paramount collection."

10

THE INSTITUTE OF JAZZ STUDIES CARRIES ON
The dream and creation of the late Marshall Stearns is enhanced by Rutgers University continuation of the Institute of Jazz Studies.

Hickman Hall, Douglass College
Rutgers - The State University
University Extension Division
New Brunswick, New Jersey.

Conference on Discographical Research

Saturday, June 15, 1968

INSTITUTE OF JAZZ STUDIES

This conference of jazz discography, the first sponsored by the Rutgers Institute of Jazz Studies, will deal with such topics as:

What is discography and why is it important?

What is the Institute and how can it work with researchers and discographers?

What are the major current problems and areas of progress in jazz record research?

How are jazz research materials best preserved, documented, and indexed?

The conference is directed to:

Jazz record researchers and collectors

Librarians and archivists of sound recordings

Faculty members and graduate students with scholarly interests in jazz or "popular" music

Program Chairman: Walter C. Allen, Rutgers College of Engineering, collector and author of King Joe Oliver.

PROGRAM

Welcome and Introduction to the Institute of Jazz Studies, Hickman Hall Auditorium (Room 138).

Harry S. Layton, Assistant Dean and Director of the Bureau of Instruction and Research, University Extension Division.

William Weinberg, Assistant to the President and Chairman of the Executive Committee of the Institute.

Charles A. Nanry, Curator of the Institute.

What is Discography—Its Goals and Methods?

D. Russell Connor, author of a discography on Benny Goodman and other works on record research.

Luncheon, Neilson Hall.

Problems of Dating Recorded Performances.

Carl Kendziora, staff columnist of the magazine *Record Research*, author of numerous articles, private collector specializing in Benny Goodman.

Problems of Identifying Performers.

Howard Waters, author of *Jack Teagarden's Music*, and of many articles on jazz and recording.

Panel and general discussion. Panelists will include Rudi Blesh, author of *They All Played Ragtime*, *Shining Trumpets*, and many other works.

Refreshments and concert by Willie "The Lion" Smith, composer and pianist. "One of the true originals of jazz piano history...His lacy, charming melodies sometimes contrast with stride passages of great intensity. Duke Ellington, who has always considered him a unique and peerless phenomenon, once dedicated a composition to him: *Portrait of the Lion*." (*Encyclopedia of Jazz*, 1960 edition)

Yes! this all did happen - and more so! The dream of professional jazz researchers came from far and wide to make this first meeting an auspicious vote of confidence for the Institute of Jazz Studies.

A further report will follow in a forthcoming issue.

RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE BROOKLYN, N. Y. 11205

AUCTION CLOSES JULY 17

BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED. ADD 25 CENTS FOR PACKING CHARGE.

50¢ MINIMUM BID

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